

# DADABASE

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Kevin Bright is a self-taught artist who has been living and making art in New York since 2000. Fascinated by random patterns that exist in the city's surface—ripped paper, subway graffiti and sidewalk stains, Bright started to make art while learning about the legacy of abstract painting in New York. Ellen Gallagher, Clyfford Still, Cy Twombly, and Donald Baechler are among artists who made a lasting impression on him and helped define the direction of his work.

Bright's abstract paper works involve a long process through which he first paints on both sides of several sheets of Mylar paper or canvas. Once dried, the painted surface is shredded into strips and interwoven or stretched into oval or rectangular shapes. Through cutting and weaving, the randomness inherent in the original paintings is doubled, giving his art a unique organic presence similar to but far more complex than a collage. By exposing the unseen materiality of the back and edges of the painted, these compositions propose a new type of painting; his unique work helps the viewer see what paintings are truly made of.

Conceptually, these works highlight the flexibility and fragility of the surface of art which itself is an external avatar for human's own perceptive instability. Bright's compositions are three-dimensional patterns in which the physical properties of the painted paper dictates the work's outer form, creating a situation in which a big thing is exposed to be made of its own smaller versions. The randomness and unpredictability of the stripes' movement is formally constrained by their uniformity, while the painterly carelessness of the original paintings is constrained by the linear consistency of the paper stripes. These works identify Bright's main interest in organized chaos as the philosophical principle informing the structure of physical matter.

Kevin Bright has studied art at the Pratt Institute. He lives and works in New York City.

Mohammad Salemy is the curator of DADABASE Gallery. A graduate of Emily Carr Institute of Art and Design, he is currently studying for an MA in Art History at the University of British Columbia. His work has been included in solo and group exhibitions locally and nationally. This summer, he is completing an internship at the American Museum of Natural History in New York.